

# INDIVIDUAL FELLOWSHIPS

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**FISCAL YEAR 2001  
FACTS AND FIGURES  
Individual Fellowships**

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**LITERATURE  
FELLOWSHIPS:**  
Number of Grants  
Awarded: 40  
Dollar Amount of  
Grants Awarded:  
\$800,000

**AMERICAN JAZZ  
MASTERS  
FELLOWSHIPS:**  
Number of Grants  
Awarded: 3  
Dollar Amount of  
Grants Awarded:  
\$60,000

**NATIONAL  
HERITAGE  
FELLOWSHIPS:**  
Number of Grants  
Awarded: 12  
Dollar Amount of  
Grants Awarded:  
\$120,000

The National Endowment for the Arts funds individual artists through its fellowship programs: Literature, American Jazz Masters, and National Heritage Fellowships. All fellowship recipients must be U.S. citizens or permanent residents. Literature Fellowships in poetry, prose, and translation are awarded competitively to writers of exceptional promise. The American Jazz Masters and National Heritage Fellowships are awarded, based on nominations, to master artists with distinguished careers.

## LITERATURE FELLOWSHIPS

Unlike most other national awards, the National Endowment for the Arts Creative Writing Fellowships have sought to encourage new work and allow emerging and mid-career writers the time and means to write. Since 1967, the NEA has awarded \$37 million through these fellowships to 2,380 writers, resulting in more than 2,200 books, many highly acclaimed works of art. Every recipient of the Pulitzer Prize in Poetry since 1990 received a Literature Fellowship from the NEA at least seven years prior to winning the national award. This investment in American letters has ensured that a diversity of voices has defined our national literature during the second half of the 20th century.

This year's Literature Fellowships are for Poetry (Prose and Poetry fellowships alternate years). Of the 1,230 applications received, 34 writers from 16 states were awarded \$20,000 grants. In addition to the creative writing fellowships, every year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between fiction and poetry to coincide with the creative writing fellowships). The art of literary translation has made

available to the American public some of the most important literature in the world, from the ancient poetry of Dante to the modern writings of Jorge Luis Borges. In 2001, 34 applications for Translation in Poetry grants were received, of which six translators in five states were awarded grants.

## CREATIVE WRITING FELLOWSHIPS — POETRY

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Enrique P. Barot  
Oakland, CA

Gary Duehr  
Somerville, MA

Paula McLain  
Madison, WI

Sharona Ben-Tov Muir  
Perrysburg, OH

Denise L. Duhamel  
Woonsocket, RI

Roger S. Mitchell  
Bloomington, IN

Roy Bentley  
Granville, OH

Caroline Finkelstein  
Westport Point, MA

Nicole Moustaki  
Ft. Lauderdale, FL

Judith A. Berke  
Miami Beach, FL

Josephine Foo  
Philadelphia, PA

Charles, L. North  
New York, NY

Bruce C. Bond  
Denton, TX

Phillip O. Foss  
San Juan Pueblo, NM

Anna Rabinowitz  
New York, NY

James E. Brasfield  
State College, PA

Forrest Gander  
Barrington, RI

Boyer Rickel  
Tucson, AZ

Stephanie C. Brown  
San Clemente, CA

Christopher Howell  
Spokane, WA

Kay Ryan  
Fairfax, CA

Christopher Buckley  
Lompoc, CA

Susan Kwock Kim  
Milton, NY

Charlie Smith  
New York, NY

Cheryl Burket  
San Francisco, CA

Noelle Kocot  
Brooklyn, NY

Hugh Steinberg  
San Francisco, CA

Jean T. Day  
Berkeley, CA

John A. Latta  
Ann Arbor, MI

Virgil Suarez  
Tallahassee, FL

Maggie Dubris  
New York, NY

Dorianne L. Laux  
Eugene, OR

Nance Van Winckel  
Cheney, WA

Rinehardt Z. Linmark  
Honolulu, HI

## TRANSLATION FELLOWSHIPS

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Donald J. Gecewicz  
Evanston, IL

Stephen J. Kessler  
Gualala, CA

Philip J. Metres III  
Bloomington, IN

David Hinton  
East Calais, VT

Rika E. Lesser  
Brooklyn, NY

John O. Simon  
Berkeley, CA

## “Thelonious Sphere Monk”

by Bruce Bond

*Used by permission of the author*

Take any solo session from the Riverside years, those long trapped breaths of dissonance like smoke, a holding back of fulfillment that becomes just that, our glad and broken contract; and you hear the great sad boulders

of chords thump into place, foundation stones for later work, entire soaring tenements of work. Difficult at times, the way he kept everyone waiting, those hours he stumbled through uncharted tunes, tape rolling, until

his stagger had a heart's precision to it, a largesse of hands startled by choice. Which is why, beyond the scarred edifice of tone-clusters and uneven strides, each room's waste of cups and ashes, beyond the nights

his strings soured in a New York basement, there's a lightness here, a compulsion to surprise. Less an end to silence than a yielding to its wants, to the bloom of poverty and water inside it:



*Photo courtesy of author*

sound as the hard fruit of deprivation. And though you see him stab at the odd key, his finger blunted like a cigarette, it's not rage at a world slow to forgive or understand, not merely; not the chronic

deafness of taxis and jail-clerks, the phony drug charge that left him jobless; but more a private joy working on its problem. To raze and resurrect, to resurrect by razing. There are moments he seems so thickly bound

in the black suns of his eyes, his face bearded as a buffalo, mumbling in the shade of a dark-felt hat. How better to inhabit the pride of disappointment, to spark against the corners, making a language

out of a failure to speak—though in time failure became just that, a handful of days he refused it all: the phone calls, his wife, his health, his music. They block-and-tackled his spinet through the high window of a cramped

apartment. Who was he to suffer fools, let alone his own hands; and it came on so swiftly: the thinning of his face in the stream of silence. Soon his piano too was a black chest of wire and dust.

And memory was small comfort. All his life the giant spools of pleasure and tape flowed in one direction: how he lived, he died, the high gothic cathedral of his style eroding, its stones condemned, windows boarded.



Photo courtesy of author

**“hwajon”\***

by Sue Kwock Kim

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There is no need to keep  
humiliating me: even you must feel  
these stubble-fields are slashed enough,  
craggs glinting blackly like sockets  
burned bare, blood-glitter of mud,  
wind galloping across the torn, steaming soils.  
But you cannot know  
what terror is, to be trapped inside the dirt  
without a voice, thirsty roots  
thrusting toward air, shoving aside  
rock-rung and gorse—; nor can you feel  
this ecstasy of the earth,  
the wild ore tearing through  
its throat of stone, erupting from soil-silence  
like the moment my voice first  
hurls me, astonished and stinging, into the acid light.

*\*Hwajon is Korean for “fire-field.” During the Japanese occupation of Korea (1910-45), rural homelessness rose drastically and many peasants were forced into vagrancy, resorting to slash-and-burn farming in the mountains.*

**“Drinking Wine”**

Tao Ch’ien (365-427 C.E.)

Translated from Chinese by David Hinton

*Used by permission of the author*

I live here in a village house without  
all that racket horses and carts stir up,

and you wonder how that could ever be.  
Wherever the mind dwells apart is itself

a distant place. Picking chrysanthemums  
at my east fence, I see South Mountain

far off: air lovely at dusk, birds in flight  
returning home. All this means something,

something absolute: whenever I start  
to explain it, I forget words altogether.



Photo courtesy of author

## AMERICAN JAZZ MASTERS FELLOWSHIPS

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“Jazz has long since left the back rooms and alleys....Jazz now has a place in our communities,” said 1996 American Jazz Master Benny Golson, and since its beginnings in the early 20th century, jazz has been an intricate part of the American cultural heritage. The NEA recognizes the importance of this musical tradition with the American Jazz Masters Fellowships. These fellowships honor living jazz masters for their artistic excellence and impact on the music field. American Jazz Masters, named each year since 1982, form a veritable jazz hall of fame, including such luminous past members as Dizzy Gillespie, Miles Davis, Marian McPartland, and George Russell. This year’s recipients of the \$20,000 awards, presented at the annual International Association for Jazz Education conference, were saxophonist and composer-arranger Frank Foster, bassist Percy Heath, and pianist and composer McCoy Tyner. To celebrate 20 years of the fellowship program, the NEA published *American Jazz Masters Fellowships: 1982-2002*, which can be obtained on the NEA Web site, [www.arts.gov](http://www.arts.gov).



Frank Foster. Photo  
by Steve T. Sherman

### FRANK FOSTER, SAXOPHONIST/COMPOSER-ARRANGER

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Frank Foster is best known for his work in the Count Basie Orchestra (1953-64) and as the composer of the Count Basie hit, “Shiny Stockings.” During his time with the Basie band, his fiery improvisations and inventive arrangements were important factors in Basie’s success. Foster assumed the leadership of the Count Basie Orchestra from 1986-1995. He continues to compose and record his music, and to lead educational activities.

### PERCY HEATH, BASSIST

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Percy Heath was the backbone of the popular jazz group, Modern Jazz Quartet, as well as a sought-after freelance musician, appearing on more than 200 jazz albums. Playing with Dizzy Gillespie’s sextet from 1950-52, he then joined MJQ, staying with the band for more than 40 years. In addition to his duties with MJQ, he also recorded albums with his brothers, saxophonist Jimmy and drummer Albert “Tootie.”



Percy Heath.  
Photo courtesy of  
Percy Heath

### MCCOY TYNER, PIANIST/COMPOSER

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McCoy Tyner’s powerful, propulsive style of piano playing was an integral part of the John Coltrane Quartet’s sound in the early 1960s, and influenced countless musicians that followed him. Tyner played a major role in the success of the quartet, using rich-textured harmonies as rhythmic devices against Coltrane’s “sheets of sound” saxophone playing. After leaving the quartet, Tyner continued to experiment with his sound, pushing rhythms and tonalities to the limit, and demonstrated his flair for compositions on such albums as *The Real McCoy*.



McCoy Tyner. Photo by  
Gene Martin

*“Art is a wonderful way to express who we really are, and what we desire to be.”*

– McCoy Tyner

## NATIONAL HERITAGE FELLOWSHIPS

Since its inception in 1982, the National Heritage Fellowships have been awarded to more than 200 artists who have dedicated their lives to celebrating the nation's diverse cultural heritage. Previous honorees have included bluesman B.B. King, cowboy poet Wally McRae, Irish stepdancer Michael Flatley, and bluegrass artist Bill Monroe.

The 2001 National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded to 12 artists. The fellowships include a one-time award of \$10,000. Artists who received the award included performers, such as Appalachian singer-songwriter Hazel Dickens, and craftspeople, such as rug weaver Dorothy Trumpold. Two new artistic traditions were included in 2001: *capoeira*, rooted in Brazilian cultural identity, and *taiko*, a Japanese ritual performance. Ordinarily, awards are only given to living artists, but an exception was made this year for Boozoo Chavis, who died after he had already been selected.

In addition, Joseph Wilson, folklorist and presenter, received the Bess Lomax Hawes Award, given to those who have made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, and preservation work.

Interviews with the 2001 awardees, as well as presentations of their work, can be found on the NEA Web site at [www.arts.gov/explore/Heritage2001/NHFIntro.html](http://www.arts.gov/explore/Heritage2001/NHFIntro.html).



Hazel Dickens.

Photo by David Gahr

*"We need to make sure that this music doesn't die out and that people hear the real thing and not just the revivalists. There are not a lot of people left that can do the music in the old form and style. These people need to be honored."*

– Hazel Dickens

## 2001 FELLOWSHIPS

### Celestino Avilés

Santero  
Orocovis, Puerto Rico

### Mozell Benson

Quilter  
Opelika, AL

### Wilson "Boozoo" Chavis

Creole Zydeco Accordionist  
Lake Charles, LA

### Hazel Dickens

Appalachian Singer-Songwriter  
Washington, DC

### João Grande

Capoeira Angola Master  
New York, NY

### Evalena Henry

Apache Basketweaver  
Peridot, AZ

### Peter Kyvelos

Oud Maker  
Bedford, MA

### Eddie Pennington

Thumbpicking-style Guitarist  
Princeton, KY

### Qi Shu Fang

Beijing Opera Performer  
Woodhaven, NY

### Seiichi Tanaka

Taiko Drummer/Dojo  
Founder  
San Francisco, CA

### Dorothy Trumpold

Rug Weaver  
East Amana, IA

### Fred Tsoodle

Kiowa Sacred Song Leader  
Mountain View, OK

### Joseph Wilson

Folklorist, Advocate,  
Presenter  
Silver Spring, MD